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In the English report on German Schools referred to in the last issue there is an interesting chapter on the teaching of grammar in which it appears that a good deal of the work is done on the inductive principle.

We want to lead up to the accusative and infinitive which occurs in the next piece in the reading book. Instead of starting with the rule "After verbs *declandi et sentiendi* the subject stands in the accusative case and the verb in the infinitive mood, the predicate agrees with the subject in the accusative", we refer back to two sentences which have already occurred in the reading book. *Videmus stellas in caelo esse. Credo hominem probum esse.* These may be literally translated and similarly we may say "I know the man to be honest". *Scio hominem probum esse.* But, while we cannot say, "I hear the man to be honest", still less, "I hear the man to have been ejected", or "to be about to die", this is the regular way of stating a fact after a verb of knowing, thinking or stating in Latin. Then the translation may begin; each sentence with a new construction is written on the board, the principles of the construction are noted once more, and are formulated by the class. Immediately they are exercised *viva voce* in the new construction, using the words of the sentences just construed and the rest of the available vocabulary and ringing the changes on the sentences by varying the gender, number, voice, etc., until every member of the class is familiar with the formidable phenomenon. Then, and not till then, the grammar is opened; the rule is read and the examples to be memorized are fixed and underlined.

One of the features of the Reform Readers is that in the vocabulary (*Wortkunde*), which is a separate book, there are at certain intervals collections of the syntactical usages which have occurred, and the points in which the Latin idiom differs from the German are especially noted. In the same way the vocabulary gives the French words which are derived from the Latin.

Masters are constantly asking, "What other instances of the accusative case have we had?" A boy in reply gives a Latin sentence out of the reader, translates it, and says what the function of the accusative was in that sentence; another boy gives another sentence in the same way illustrating another use, and so on. Thus I found a class which had learned Latin for no longer than four months was able to give without hesitation instances of *cum causale* taking the subjunctive, *cum historicum* also taking subjunctive, *cum temporale* and *cum iterativum* with the indicative. The same class, on reaching a simple sentence with *oratio obliqua*, were asked, "Is this the only construction after verbs of declaring and perceiving?" Answer, "No, there is *non dubito quin* . . . with the subjunctive". "How do you translate this?" "I do not doubt that . . ." "What other ways are there of translating

that?" "*Oraverunt ut* . . ." How do you translate the negative of that? They begged them *not to* "*Oraverunt ut ne* . . ." In each case the boy in answering quoted a complete sentence from the reader. The teacher, after the class, showed me his book, in which he had carefully noted with red ink the sentences where he had called attention to new forms of accident, and with green ink the sentences which had served to "induce" some rule of syntax.

The Reform Schools in Germany make a great use of French, which is studied before Latin because the French vocabulary with which the students are already acquainted is so largely Latin and because they have had some drill in formal grammar. German boys have also had drill in formal grammar from the study of their own tongue. There is a tendency on the part of English teachers to approve of beginning the study of languages with French so that from it may be gained that knowledge of formal grammar which seems to be impossible in English. It will, however, be remembered that so far as vocabulary at least is concerned, the English language is itself as good for practical purposes as French to supply the antecedent Latin vocabulary to pupils, owing to the proportion of Latin words that have come over into English. The only advantage that would accrue, therefore, from the study of French before Latin would be in the knowledge of formal grammar. This is unquestionably a great gain but a great deal could be done even here by a proper study of English or by correlation in the general teaching of the schools. In Germany this correlation is very carefully worked out; thus the course in Greek and Roman history in the schools is parallel to the study in Latin of stories from mythology and heroic legends of Greece and Rome. The same thing applies to other years; e. g. while reading Vergil's *Aeneid* II in Latin a study is made in another class of Lessing's *Laocoon*. The result is that in one year's intensive work in Latin the teacher is able to cover the ground which would have taken between two and three years had the pupil begun at nine instead of twelve.

The results of this careful preparation are astonishing. An average class begins Caesar in its second year, and in the course of the year reads the first five books through and selections from Book VI together with 700 lines of Ovid.

Can we in this country imagine a second year class reading five books of Caesar, part of the sixth, and 700 lines of Ovid? There is, to be sure, more time given to Latin in the curriculum than with us, for

while we have in the first year five periods of work the German has eight, but the difference of time does not account for everything.

This report, as I remarked, gives abundant food for thought and not merely this, but actual practical suggestions in regard to any number of questions which are constantly coming up. For the sake of completeness I give the following list of chapters: Time Allowance, Co-ordination of Knowledge, Oral Work, Grammar, Translation, Unseen Translation, The Importance of the Subject-Matter, Reading of Authors, Composition, The Teacher.

G. L.

DRAMATIC IRONY IN TERENCE

Bishop Thirlwall's essay *On the Irony of Sophocles* (The Philological Museum 2. (1833), 483 ff.) is well known, and in Shakespeare as a Dramatic Thinker Professor Moulton has devoted one chapter to dramatic expression in intrigue and irony. But, so far as I know, no similar study has been attempted for ancient comedy. It has therefore seemed to me that an examination of Terence's usage might well prove both interesting and profitable.

Irony is, of course, a mode of speech by means of which is conveyed a meaning contrary to the literal sense of the words, and may be divided into two classes—'verbal' and 'practical' (to use Thirlwall's term) or 'dramatic'. In the former the dissimulation is manifest to all concerned, else the sarcasm, passing unrecognized, would fail of its effect and recoil upon the speaker, while in the latter (which alone interests us here) concealment of the hinted truth is essential. It may be the speaker himself who fails to perceive the inner meaning of his own words (and then we call it 'objective' irony), or he may employ 'subjective' irony, i. e. consciously use his superior knowledge to gloat over his victim or inveigle him to doom by an ambiguous utterance. In either case, however, the *double entente* is usually known to the audience, a considerable part of whose pleasure consists in viewing with prophetic insight the abortive efforts of the dramatic characters to escape the impending catastrophe.

An excellent instance of conscious irony occurs in Middleton and Rowley's *Changeling* III.2. There De Flores is guiding Alonzo about the castle where he intends to murder him, and significantly says:

All this is nothing: you shall see anon
A place you little dream on.

When Odysseus, disguised as a beggar, learns that Penelope is ready to abandon the long struggle and yield to the suitor that can show sufficient skill with his bow, he comforts her with words whose truth she little realizes:

Lo, Odysseus of many counsels will be here, before these men, for all their handling of this polished bow, shall have strung it, and shot the arrow through the iron (Od. 19.585 ff.).

The unconscious irony, however, is likely to be

more tragic in its tone. So, when Iago first conceives his groundless suspicions of his wife and Othello, he vows that he will be

evened with him, wife for wife (Othello II.1), and these words are fulfilled in a sense far different than he intended, by the death of both wives. For this sort of irony Sophocles was especially renowned, and his Oedipus Tyrannus abounds in instances.

It is possible to draw still one more distinction. Dramatic irony consists not only in the contrast between the outer, apparent meaning and the real, inner meaning of an ambiguous phrase, but also in the contrast between the real and the supposed situation. Thus, a man whose ruin is impending often mistakes the position of his affairs so utterly as to indulge in entirely unjustified expressions, feelings, gestures, or acts of rejoicing and triumph. The difference between these two varieties of dramatic irony may be seen in Sophocles's *Trachiniae*. In the first place, we have the contradiction between the real meaning of the oracle that Heracles's "release from toils will be accomplished" and Heracles's own mistaken interpretation thereof; and, in the second place, there is the 'irony of situation' in that Deianira sends him a gift which she hopes will woo back his love but which actually results in his death. Euripides's *Bacchae* offers other examples in the boastful and confident attitude of Pentheus, whom the spectators know to be doomed to a frightful end, and in the mock humility of Dionysus, whose intended vengeance they foresee. Again, in the Oedipus Tyrannus there is a striking contrast between the intended and the actual effect, when the Corinthian messenger informs Oedipus that Polybus was not his father. This irony of situation often consists in the clash or shock of conflicting intrigues, as Professor Moulton (op. cit., 211) has shown in his analysis of Shakespeare's *Measure for Measure*.

After this preliminary survey, we may turn to Terence. In the *Andria* Simo intrigues to test his son's obedience by pretending that he has arranged an immediate marriage for him with Chremes's daughter. Accordingly, there is irony of situation in the consternation which this false announcement causes (I.5; II.1). Pamphilus's slave (Davus), however, soon sees through the trick and persuades him to turn back the intrigue (and, consequently, the irony) upon his father by apparent compliance (420 ff.). But Simo at once proceeds to get Chremes's consent in fact, so that the dramatic situation is again reversed, as the too clever slave discovers to his surprise when he facetiously inquires why the wedding is being delayed (581 ff.). Especially galling are Simo's words (said without a full comprehension of how true they are):

nunc te oro, Daue, quoniam solus mi effecisti has
nuptias,

.....corrigi mihi gnatum porro enitere (595 f).

There is also irony in the conduct of Charinus,

who is a suitor for Chremes's daughter and is naturally (though needlessly) disturbed at the thought of Pamphilus's marrying her (II.1,2,5; IV.1,2; V.5). Of course, there is always irony involved when a man leads himself astray or allows another so to lead him; but as these are the standard themes of comedy, one can not cite every such instance.

The best instance in this play, however, can be appreciated only on second reading or as the memory of the spectator recalls its real significance. Simo wishes his son to marry Chremes's daughter, but Pamphilus's affections are already pledged elsewhere. Now, unknown to all the parties concerned, this sweetheart is also Chremes's daughter. There is, therefore, more meaning than he intends or perceives in Pamphilus's despairing question.

nullo ego Chremetis pacto adfinitatem effugere potero? (247).

This is similar to Admetus's words in Euripides's *Alceste* 1102, when Heracles insists that he receive into his home a veiled woman (really Admetus's own wife restored to life):

Would you had never won her at a wrestling bout! But in the present instance the identity of Pamphilus's mistress does not transpire until later, so that, as I have stated, the irony is not at first apparent. This point can well bear amplification. The ancient tragic poet enjoyed a great advantage over comic poets or modern playwrights (in either field), since the general outlines of his plots were known to his audience in advance. As Antiphanes says in his *Holotus* (Meineke 3.105 f.):

Tragedy is a happy creation in every respect, since the audience knows the plot before ever a word has been spoken. The tragic poet needs only to awaken their memories. If I barely mention Oedipus, they know all the rest: that his father is Laius, his mother Jocaste, who are his sons and daughters, what he has done, and what will befall him. . . . This is not possible for us, but we must invent everything; new names, preceding events, the present circumstances, the catastrophe, and the exposition.

Consequently, in tragedy the irony of a situation or ambiguous phrase would be recognized at once without any preparation for it whatsoever, while in ancient comedy and in modern plays generally these effects have to be led up to. Two other considerations ought also to be mentioned, however. First, audiences exercise a sort of clairvoyance in looking beneath the bare words and divining the course of events so that (paradoxical as it sounds) the surprises of the stage usually are long foreseen by the spectators and only the expected events happen. Secondly, the *denouement* here in question, the discovery that Pamphilus's sweetheart is the daughter of free parents and, in particular, of some one among the *dramatis personae*, was so hackneyed in New Comedy¹ that any frequent theater-goer would have been

on the lookout for it and might easily have recognized any subtle effects dependent thereon.

Good examples of dramatic irony are afforded by the *Heauton Timorumenos*. By lack of sympathy with his love affairs Menedemus has driven his son Clinia from home but has long since grown repentant and longs for his return. A neighbor, Chremes, intrigues to get Clinia back without at the same time putting Menedemus completely at his mercy. But without Chremes's knowledge his own son (Clitipho) is also in love, and a counter intrigue is formed to take advantage of the father's ignorance. To facilitate his plans, Chremes receives Clinia and (as he supposes) his mistress (Bacchis) and her maid into his home; but Bacchis is really Clitipho's mistress, and the maid Clinia's. The irony of the resulting situation is apparent, particularly in Chremes's misdirected commiserations at Bacchis's extravagance. Addressing Menedemus, he says (455-463; similarly, 749 ff):

nam unam ei (Bacchidi) cenam atque eius comitibus dedi, quod si iterum mihi sit danda, actum siet.

Quid te futurum censes, quem adsidue exedent? ita me di amabunt ut me tuarum miseritumst, Menedeme, fortunarum.

The old men suppose Clinia to be in need of funds and Menedemus is willing to supply him; but, in order that Clinia may not become accustomed to the granting of such requests, Chremes advises his neighbor to allow himself to be tricked. While helping Menedemus carry out this deception, Chremes is himself cheated out of enough to enable Clitipho to satisfy Bacchis's demands. Chremes perceives that some trick is being devised (471 f., 514), but supposes that his friend is to be the victim. There is therefore irony of situation in the scene in which he urges his slave (Syrus) to invent some scheme and even gives an affirmative answer to the query whether he approves of slaves who deceive their masters (III.2, especially 537 f.). When assured that a plan has been found, he praises Syrus and later promises to reward him (597; 763). After he thinks the trick has been executed, he bursts into laughter at its cleverness (886 f.). Several ambiguous phrases occur. Chremes rejects one of Syrus's plans and bids him continue his efforts "but in another way" (789)—a suggestive order that the slave proceeds to obey with a vengeance. Again, when asked why he wishes Chremes to send the money by his son, Syrus equivocally replies:

et simul conficiam facilius ego quod uolo (803). Finally, like a *leit motif* there recurs the phrase "if you but knew", which with dark humor is addressed to Chremes twice by Syrus, and once by Menedemus—after he has learned the facts (599; 770; 889). The dramatic situation in the *Heauton* is similar to that of a play by Goldoni which the Donald Robertson players have recently been popularizing under the title of *A Curious Mishap*.

¹ It occurs in four out of Terence's six plays.

The Phormio abounds in dramatic irony. During the absence of Demipho and his brother Chremes an intrigue is formed to enable the former's son to marry his dowerless sweetheart. For this purpose advantage is taken of the Athenian law providing that next of kin must either marry orphan girls or furnish them with dowers. Consequently, a relationship is invented between Antipho and Phanium, he allows a suit to go against him, and marries the girl. Upon returning home Demipho quickly learns of the wedding and, when his nephew attempts to defend Antipho, with unconscious irony describes the situation correctly (as the slave says in an aside) in these words:

Hic in noxiast, ille ad defendendam causam adest, quom illest, hic praestost: tradunt operas mutuas (266 f.)

for Phaedria is likewise in love and more hopelessly, since his mistress is a slave girl and he has no money to purchase her freedom. Now unknown to his Athenian wife and friends Chremes had been maintaining another establishment in Lemnos, and had recently gone there to bring home a daughter resulting from that union. In this he had been unsuccessful, since she had already left Lemnos and had come to Athens in search of her father. Demipho and Chremes, accordingly, begin a counter intrigue to separate Antipho and Phanium and marry the former to Chremes's daughter, when she shall be found. From these conflicting intrigues arises the dramatic irony, for the audience quickly has reason to believe that Antipho's wife and Chremes's lost daughter are one and the same person, and consequently that the plots and counterplots, so far as she is concerned, are quite unnecessary. Therefore, we recognize Chremes's mistake when he says to Demipho:

Your son's misdeed has thrown my plans awry (578), and again:

See to it, then, he marry whom we wish (670 f.), inasmuch as Antipho's misdeed has already fulfilled their plans and he has already married whom they really wished. The parasite Phormio has been the young men's accomplice throughout and in order to secure money for Phaedria he now ostensibly agrees to marry Phanium, if the brothers will furnish a dower of thirty minae. Antipho overhears this arrangement and believing it made in good faith becomes needlessly excited (626-712). There is irony also in the eagerness with which Chremes accepts this proposition (640-681, especially 716 f.), since a little delay must reveal the true situation and save his money. With grim unconsciousness of the trick he has already said:

me hoc est acquom amittere (673).

Phaedria's happiness being thus secured, Antipho and his slave (Geta) are both despondent as they contemplate their own prospects—a feeling in ironic contrast with the real position of affairs. There is

further irony in the fact that Chremes considers the street (i. e. the stage) an unsafe place for explaining his daughter's identity¹ and by entering the house for this purpose enables Geta to listen at the door and thus becomes himself responsible for the divulgence of his secret (818, 865 ff.). Finally, the role of Geta is itself ironic, since he must feign devotion to his aged master but is actually loyal to his youthful one. Thus, in 398 his words *heus tu, caue* are apparently a warning to Phormio not to be impertinent but are really an exhortation to vigilance. And later he addresses Chremes with mock sympathy:

facinus indignum, Chremes, sic circumiri (613 f.).

The dramatic action of the Hecyra centers about an assault which Pamphilus had committed some months before the play opens. But owing to the darkness neither assailant nor assailed recognized the other, and this ignorance involves all the *dra-matis personae* in serious confusion. For soon after the assault Pamphilus is married to his victim and, since the wedding was none of his seeking, refuses to become a husband to his wife. Consequently, as the time of her confinement approaches, Philumena seeks to conceal her condition by avoiding her mother-in-law's company and finally by leaving her husband's house and taking refuge with her parents. This action causes Laches (Pamphilus's father), who, notwithstanding his boasted penetration (214 ff.) has at no time an inkling of the real situation and yet (ironically enough) never doubts Pamphilus's being the father of the child (cf. 670), unjustly to scold his wife for driving her daughter-in-law away (II.1), and Phidippus to scold his daughter for leaving (243 ff.). In her extremity Philumena fastens the blame more securely upon Sostrata by refusing to return so long as her husband is absent (268-280). But at this juncture Pamphilus returns from a business trip and discovers his wife's condition. However, inasmuch as he is himself the cause of it, though he does not recognize that fact, his resulting lamentations and 'brain-storm' are ironic (352-407). He is, of course, unwilling to receive Philumena back into his home, but nevertheless promises not to betray her secret. But this engagement leaves him no excuse for refusing to bring back his wife except to employ the old one and say that as between his wife and his mother he chooses the latter. Thereupon, Sostrata declares her intention of leaving the coast clear for the young people by withdrawing to her country residence; and, upon Pamphilus's further refusal to yield, Laches charges him with longing for the 'wild oats' of his bachelor days. There is a touch of irony in the manner in which Phidippus accepts his explanation:

plane hic diuinat: nam id est (696)

neque illi credebam primo: nunc verum palamst (713).

¹ Of course this is merely a dramatic device to avoid repetition.

Finally, there is irony in the fact that the summoning of Pamphilus's whilome *amica* to establish the charge against him actually clears him and results in bringing out the truth and solving all difficulties. Therefore, ignorance of one fact has kept both characters and audience writhing in its ironic grasp until the end.

In the *Adelphoe* the dramatic irony is more serious in tone, since it involves a matter of fundamental importance. We have to do with two brothers, adherents of diametrically opposed systems of education, each convinced that his own principles are correct and his brother's false, while, unsuspected by its sponsor, each system has broken down in practice. Demea has two sons and has allowed Micio to adopt one of them. Demea himself is thrifty, strict, countrified, and sterling, and tries to inculcate these qualities in the boy he has kept for himself. On the contrary, Micio is liberal, complaisant, citified, and wishes to be the confidant of his (adopted) son. But though Micio fondly supposes that he shares all Aeschinus's secrets (55), he is unaware that the latter has violated a free girl (Pamphila) and promised to make her his wife. Similarly, Demea is ignorant that Ctesipho is in love with a cithara player. Now by seeking to aid his brother in his desires Aeschinus brings about an ironic misunderstanding—first, Pamphila's mother and slave become needlessly alarmed at his apparent faithlessness (299 ff.; 457 ff.) and, secondly, Demea is led to indulge in unfounded boasting (396 f.).

And when Syrus further leads him astray by pretending that Ctesipho had rebuked his brother, Demea punctures his narrative with expressions of gratification (405-417, similarly, 564-566), and later laments that he is always the first to learn the truth, though, as Syrus remarks in an aside, the situation is actually the reverse (546 ff.). Another ironic touch occurs in 610-680, where Aeschinus is torn with needless anxiety and vainly strives to keep his secret from Micio, who knows it already and exacts ample punishment for his son's reticence. Finally, Demea realizes the error of his ways and takes a leaf from Micio's book. By lavish distribution of favors right and left (mostly at Micio's expense) he soon isolates his brother and gains such popularity that Micio is compelled to acknowledge himself beaten and demand an explanation.

In conclusion, we have to consider the dramatic purpose of tragic irony and its effect upon the audience. Thirlwall (p. 489) pointed out:

There is always a slight cast of irony in the grave, calm, respectful attention impartially bestowed by an intelligent judge on two contending parties, who are pleading their causes before him with all the earnestness of deep conviction, and of excited feeling. What makes the contrast interesting is, that the right and the truth lie on neither side exclusively: that there is no fraudulent purpose, no gross imbecility of intellect, on either: but both have

plausible claims and specious reasons to allege, though each is too much blinded by prejudice or passion to do justice to the views of his adversary. For here the irony lies not in the demeanor of the judge, but is deeply seated in the case itself, which seems to favor both of the litigants, but really eludes them both.

This analogy is especially true when the irony arises from clashing intrigues, and the audience, admitted to the author's confidence and sitting at his side, as it were, joins with him in awarding praise here and condemnation there. Again, the playwright is the omnipotent creator and ruler of the little world that moves upon the stage. And the spectator, beholding the dramatic characters' fruitless toil and plotting, baseless exultation, and needless despondency seems to be admitted behind the scenes of this world's tragedy and to view the spectacle through the great dramatist's eyes, learning that man must be content with little, humble ever, distrustful of fortune, and fearful of the powers above. Thus, the slighter themes and less important reverses of comedy bring a *κάθαρσις* in their train no less truly than the more somber catastrophes of tragedy.

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REVIEWS

Pausanias als Schriftsteller. Studien und Beobachtungen. By C. Robert. Mit 2 Planen und 7 Planskizzen im Text. Berlin: Weidmann (1909). Pp. 347. 20 Marks¹.

The title of this book is significant. Pausanias has previously been studied as an antiquarian and archaeologist and the main consideration has been given to his sources and to the question how far his statements are trustworthy. But now Robert investigates his literary characteristics as an author and finds that the description of Greece like the dinner in Athenaeus's *Deipnosophistae* is simply an excuse for the account of the *λόγοι* (cf. Chapter I, *Die Tendenz des Werkes*). Pausanias was not trying to write a systematic guide-book, says Robert, and it is misleading to call him an ancient Baedeker. He is an accomplished rhetorician and "die rhetorische Wirkung steht dem Autor höher als die Vollständigkeit und Anschaulichkeit der Beschreibung". The *λόγοι* which form the subject of the second chapter are Pausanias's chief interest and more vital than the *θεωρήματα*, which are considered in the third chapter. This explains why Pausanias fails to mention many important monuments, since the order of his narrative is not necessarily topographical (cf. Chapter IV, *Die Anordnung der Beschreibung*).

The fifth chapter on *Städtebeschreibungen* (pp. 115-201) is the longest and best and here Robert's analysis of the different descriptions of cities by

¹ A more detailed review will appear in *The American Journal of Philology*.

Pausanias is most keen and elucidating. Robert divides the twenty-six such descriptions into those based on a topographical principle and those based on a systematic principle. In the first the acropolis or agora or some special building or gate-way forms the starting-point. In this way Robert is able to evolve new plans for many places; in the case of Argos, Megalopolis, and Sparta he embodies these in sketches.

In the sixth chapter, *Einiges vom Stil des Autors*, Pausanias is shown to be especially fond of antitheses, synonyms, effective endings, chiasmus, balanced sentences, paraphrase and perissology, but above all of *oratio variata* or antipathy to repetition of similar words. This striving after variety can also be seen in the character of the books themselves. "So sind die Lakonika historisch, wenigstens im Sinne des Autors, die Messeniaka romanhaft, die Achaika novellistisch, die Eliaka antiquarisch gefärbt und von dem stark landschaftlichen Charakter, den die Phokika tragen, haben wir soeben gesprochen. Also in jeder Beziehung ein Belletrist."

The seventh chapter, *Der Gesamtplan des Werkes*, investigates the time of composition and publication of the *periegesis*. According to Robert it appeared in four parts, the Attica, as far as I.39, about 160 A. D., Book I.39.4-IV between 160 and 174 A. D., Books V-VII about 174, and Books VIII-X ff. after 177 A. D. However, Robert does not believe that Pausanias journeyed through Greece in the same piecemeal way but that he had all his material ready when he began to write. His argument (p. 236 ff.) that Pausanias wanted to put the *Arcadica* after the *Messenica* but modified his intention seems rather weak, since he can find no reason for the change. The work is not complete as it is; originally there were thirteen or fourteen books. Robert maintains that the view that Pausanias himself did not finish his work is wrong and contends that three or four books have been lost since the time of Stephanus of Byzantium.

The eighth chapter is entitled *Lebenszeit und Heimat des Autors*. Born under Hadrian about 115, Pausanias wrote under Antoninus Pius and Marcus Aurelius, taking about twenty years to finish his description of Greece. Pausanias came from Damascus and not from Magnesia on Mt. Sipylus, as most archaeologists contend. He is identical with the sophist of the same name who went from Syria to Rome and wrote a work on Syria. Robert's main argument here as often rests on a change of text in Pausanias, in this case in 8.43.4.

This volume of studies concludes with two appendices on Delphi and the Athenian Agora. Here, as throughout the whole work, there are some good suggestions but too many mere conjectural hypotheses. For example, the Sicyonian treasury at Delphi is called Spartan simply because the Dioscuri are represented in the sculptures, and the treasury

next to the west, which is either Cnidian or Siphnian, is labelled Argive because the artist's signature on the frieze is said to be Argive. But the inscription has no Argive lambda, as Wilhelm has shown in his recent book, *Beiträge zur Inschriftenkunde*. Only excavations can decide definitely whether Robert is right with regard to his arrangement of the Athenian agora (cf. the plan on p. 330), which he makes much smaller and places further east than other topographers. The so-called Theseum becomes a temple of Aphrodite rather than the temple of Hephaestus. In brief, although Robert's book is full of bold hypotheses and conjectures, he has done a real service in calling attention to the neglected rhetorical and belletristic qualities in Pausanias. In the future the archaeologist will have to take into account the studies and observations of Robert, when the text of Pausanias is used to determine the topographical location of a monument.

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De Infinitivi Finalis vel Consecutivi Constructione apud priscos Poetas Graecos. By Charles Jones Ogden. New York: The Columbia University Press (1909). \$1.00.

This work belongs to the Columbia University Studies in Classical Philology; it is the thesis offered by the author as part of his work for the degree of Doctor of Philosophy.

In a brief *Praefatio* the author states his reasons for considering such a work desirable, mentioning several works of others and their defects. He begins with the earliest authors with a view to laying the foundation for a similar study of the rest of ancient Greek literature. The works examined are the *Iliad*, the *Odyssey*, Hesiod, the Homeric Hymns, the fragments of other early epic poems, the fragments of early elegiac and iambic poems.

The work is divided into two parts, the first on the *Iliad* and the *Odyssey*, the second on the other poems just enumerated. In a *Prooemium* is briefly treated the question of classification, and that of the author is stated as follows:

I, subiectum verbi principalis est subiectum infinitivi;

II, obiectum verbi principalis est subiectum infinitivi;

III, a, obiectum verbi principalis est obiectum infinitivi;

III b, alia ratio intercedit inter infinitivum et accusativum aut alium casum obliquum cum verbo principali coniunctum;

IV, infinitivus pendet ex enuntiato statum significante.

This classification sufficiently indicates the general character of the investigation. The work is done thoroughly and in a lucid manner; but it would be useless here to summarize the details or results.

The book contains 60 pages of clear, concise Latin. It well accomplishes its purpose, and it is to be hoped that the author, or some one else equally capable, will build upon the foundation thus laid.

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MILTON W. HUMPHREYS.

PROFESSOR REID'S LECTURES

On March 14 in his third lecture, Professor Reid said that we are apt to think of Rome as civilizing Europe, but before beginning that task she had done similar work in the Italian peninsula. At first she was not master in her own house: Liguria, for instance, was not really conquered until the time of Augustus; nor was communication between Italy and Rome secure till that time, nor were the tribes on the Alps subdued. We cannot trace the steps in the process of assimilation which went on throughout Italy. Local differences were tolerated; some towns remained Greek until a late period; Naples was regarded by Statius as a Greek city. There were two main types of Italian towns, those which had Roman citizenship, and those with the Latin franchise. This distinction lasted even after the Social War. After the time of Julius Caesar the Latin towns received Roman rights. Politically speaking, when voting in the Roman assembly was abolished, it did not make much difference whether a man had Roman or Latin rights, but socially the difference was very important. Finally the Latin grade came to be used as a step in civilizing towns. This use of the Latin franchise is very important and interesting, and Latinitas changed its meaning. For instance, after the Social War, in 89 B. C. the Gaulish towns in North Italy, which were practically barbarian, received the Latin franchise; later Julius Caesar gave them Roman rights.

The policy of expansion was settled once for all by Caesar—the heir of Flaminius and the Gracchi. Augustus carried on the process. Due consideration was given to the history, prejudices, social system, etc., of each region. Rome had no prepossessions in favor of a uniform plan. Gaul furnishes a remarkable instance of the wisdom and tolerance of the Roman government. The province in the South with Narbonne as its capital had been Latinized to a considerable extent before Caesar's time, but even in the province there were backward tribes, and their prejudices had to be conciliated. The modern town of Nîmes began as a collection of little townships with a new town in its center, and at first had only Latin rights, but before the end of the reign of Augustus a degree of Latinization had been reached which allowed the whole community to become Roman citizens. This is an illustration of the process that went on throughout the West. Outside the province there were at first no urban institutions at all. All towns there were created by Rome.

In Germany the towns were mostly fortresses; the

inhabitants were not thought fit to have any measure of local government. There are historic causes for this—the Roman and the German genius were hostile, and it was difficult for them to coalesce. The sub-Alpine peoples were gradually subdued, and by the time of Nero the Latin franchise was given to them.

Britain offered strenuous resistance to Rome. Towns of the regular Roman pattern were rare. Camulodunum (Colchester or Maldon?) was the first. London does not seem ever to have been municipalized as a Roman township. The Italian atmosphere was created rather by *contact* with military settlements, etc., than by institutions.

Spain was not thoroughly subdued till the time of Augustus, but in the South, by the end of the Republican period, Italic culture was more advanced than anywhere outside Italy, not excepting Narbonne and Sicily (Cicero's reference to the school of poets at Corduba owes its point to the production of olive oil there—which flavored their verse). Spain received much attention from Caesar, who had gained his fame as a soldier there. Augustus finished his task in laying out towns in Spain—a work on a vast scale. He left a mark everywhere, but nowhere more than in Spain.

G. M. HIRST.

BARNARD COLLEGE.

The Classical Association of New England held a very successful meeting at Hartford, on April 1-2. The attendance was good, especially at the opening session on Friday afternoon. One very pleasant feature of the entire meeting was the fact that abundant opportunity was given for those present to meet one another. The papers dealt largely, in one way or another, with the difficulties besetting the teacher in the preparatory schools. Several papers, however, were more or less informational rather than pedagogical in character. Of these mention may be made of Roman Law and Roman Literature, by Dr. James J. Robinson, of the Hotchkiss School, which we are to hear at the coming meeting of The Classical Association of the Atlantic States, Vergil in the Age of Elizabeth, by Professor K. C. M. Sills, of Bowdoin College, Rome's Heroic Past in the Poems of Claudian, by Professor C. H. Moore, of Harvard University, and *Integer Vitae*, by Professor G. L. Hendrickson, of Yale University (see for this paper The Classical Journal, April). It was a very great pleasure for the second time to be privileged to convey to the Classical Association of New England greetings from The Classical Association of the Atlantic States (Professor Lodge, the duly appointed delegate, was unable to be present). The New England Association made a gain in members during the last year, and now has nearly 350 members.

C. K.

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